

MCGILL DAILY CULTURE

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Cleaning up media mess at Oka

BOOKS

Le Procès des Mohawks • le Regroupement de Solidarité avec les Autochtones

BY BEATRICE VAN DIJK

We don't often hear realistic accounts of the everyday struggles Native people endure in Canada to preserve their identity, heritage and property.

Mohawks in Québec captured centre stage briefly when they pulled out their rifles at Oka. And the machine guns of the Canadian government helped keep our attention for a summer.

With all those phalluses waving around it was easy for the evening news to get some sensational pictures. But the government only managed to convict one Native person, which lead some to believe the media portrayals of violent crisis were less than accurate.

In 1990 it was very difficult to develop a clear sense of events from the media. A new book called *Le Procès des Mohawks* attempts to clarify just what happened.

Le Procès des Mohawks was put out by le Regroupement de Solidarité avec les Autochtones. It contextualises the events which seemed to explode out of nowhere in July 1990.

Part of the context is the long and peaceful campaign against the proposed golf course in Oka, which started long before the violence erupted and caught the media's attention. For instance, in April 1990, 1600 people signed a petition against

the proposed golf course.

The Canadian government was far better informed of the situation than the general public, said Stephan Corriveau, spokesperson for le Regroupement de Solidarité.

"The government seemed to

have good information and poor intentions rather than poor information and good intentions when dealing with events," he said.

For example, until the trial of the Mohawks arrested after Oka, the police maintained they fired no shots on 10 July 1990. This was a blatant lie, said Corriveau.

Le Procès des Mohawks is a clear, chronological account of what really happened. The book is based on notes from the trial and is the product of collaboration among over 15 people.

Corriveau said anyone would have agreed with the jury's verdict of "not guilty". None of the Natives denied their actions at Oka, and all but the warrior Lasagna were acquitted. Lasagna was found guilty of beating another Native man during the stressful, chaotic confrontation.

The facts make you wonder — if the Mohawks are not guilty for de-

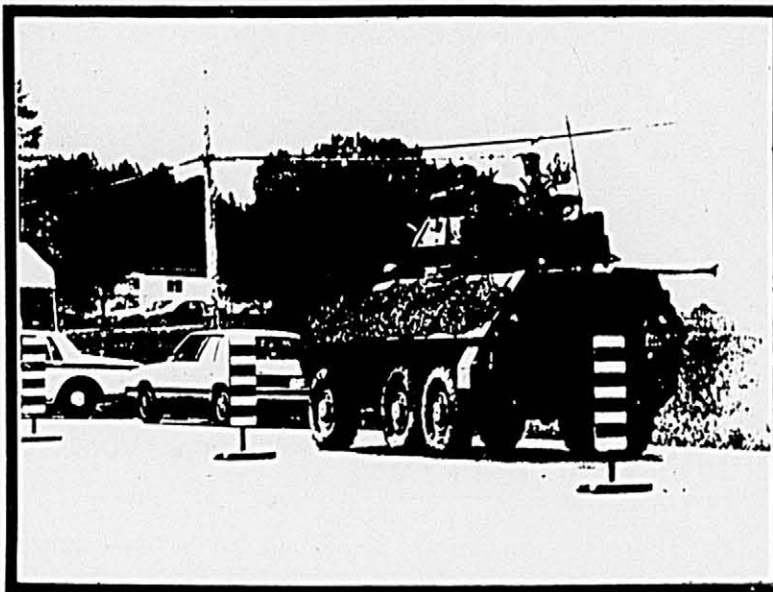
fending their land, why are those who attacked them not on trial?

"The Québec government has been accused of treating Natives badly," said Corriveau. "Oka and the James Bay hydroelectric project are often used as examples of this mistreatment."

Corriveau also pointed out that in Manitoba, BC, Saskatchewan and Ontario there are "continuous gunless confrontations between Natives and provincial governments. Québec is not a special case."

Le Regroupement de Solidarité avec les Autochtones is a non-native group that keeps track of native issues in Canada and especially in Québec.

Le Procès des Mohawks is available in French and will be available in English in early December. The English version will cost about \$7 — check in alternative bookstores or the CIDMAA office at 3680 Jeanne-Mance. Profits go to support the Mohawks' legal fees.



L'autre Montréal goes into vernacular houses

BOOKS

L'autre Montréal publication

BY Inderbir Riar

The people who brought you alternative bus tours of Montréal are back. The organisation L'autre Montréal announced the publication of their first book last week. The book is two scale models of working class homes — a duplex and a triplex — particular to the popular quarters of Montréal.

An accompanying text, written in English, French and Spanish, explains the evolution of the architecture.

The publication of the book is a welcome sign that the vitality and uniqueness of the urban landscape is being recognised. Vernacular architecture, as represented by the models, has long infused the social fabric of Montréal, and nowhere has it been stronger than in domestic housing.

The duplex and triplex represent the emergence of the city into a viable cosmopolitan entity.

At the turn of the century, with thousands of new families arriving from the countryside to work in the city's factories, new housing had to be constructed with unprecedented haste.

As noted by local urban planner and architectural historian François Rémillard, the new domestic architecture was found in the Catholic French-speaking parts of the city (plateau Mont-Royal, Rosemont, Maisonneuve, Verdun).

Vernacular houses were built in rows and apartments were stacked on top of and adjacent to each other. Thus, five flats could be divided among three floors.

Each flat had its own iron stair-

case on the outside and individual balconies. According to Rémillard, this set-up offered a transitional space between the exterior and interior and provided a semi-private space for those who had no yard.

Flats were spacious, with six to ten rooms, enough to accommodate the large families of the time. Coal was stored in the back in a shed reached by an alley.

Although often laid-out unimaginatively along the same property lines as the farms that preceded them, vernacular houses underwent some innovative stylistic transformations.

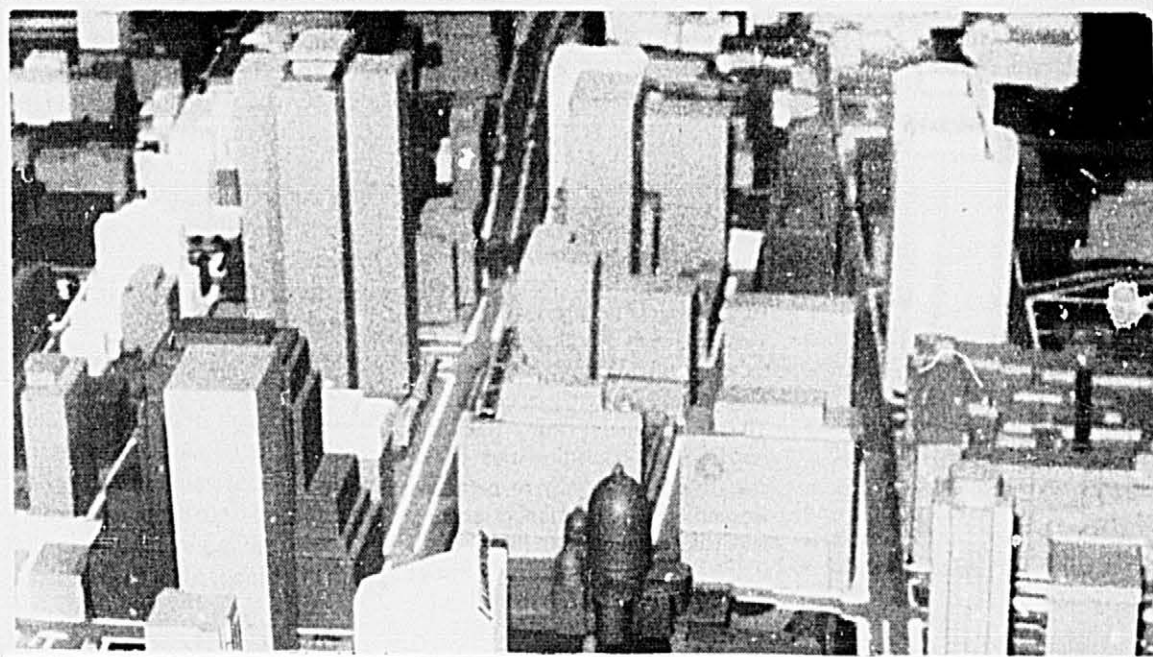
Firebreaks were disguised at the front by an elaborate cornice and, as Rémillard points out, different types of cladding (red brick, greystone, glazed brick) and various combinations of garlands, Art Nouveau stained glass, checkerboard brickwork, and a number of other ornaments were used that cannot be found in other architecture.

It is encouraging to see L'autre Montréal's dedication to recognising and praising the architecture borne of Montréal's continued industrialisation throughout the century.

The book's models of the duplex and triplex are completely detailed with the particular stylings of each building: the double drawing room, the sunlights, and, of course, the ubiquitous exterior staircases.

Not for tourists

L'autre Montréal's commitment to preserving the often overlooked parts of the urban environment is



Scale Model of Montréal in 1996

PIERRE CARABU

also recognised in the tours it runs throughout the summer.

The tours focus on Montréal's various ethnic quarters, working class architecture, the industrial development of the city, and an innovative tour recognising the women of Montréal.

L'autre Montréal attempts to open the city to its inhabitants and visitors by showing what is usually not experienced in the underground shopping malls, Old Montréal and Mont Royal.

By visiting off-the-beaten-path areas like St-Henri, Little Burgundy,

Chinatown, Little Athens, Parc Extension, Little Italy, and a host of others, L'autre Montréal emphasises the necessity of realising and defining the changing parameters of the city.

The unique tour focusing on the women of the city concerns itself with tracing the impact of women in Montreal from the Régime français up to the present.

By visiting monuments, recognising street names, and exposing various city quarters to a new interpretation, L'autre Montréal examines the influence of women on education, health, cul-

ture, social services, their struggle for the right to vote, their work in factories and in offices, and the emergence of an urbanism defined by women.

Without a profit-oriented goal, L'autre Montréal offers an alternative view of the city. It's not a tourist-oriented business. It's a collective of people who hold a passion for the city and a desire to improve it.

L'autre Montréal's tours for this summer are finished, but their book will be available at museum bookstores. They can be contacted at 521-7802.

McGILL DAILY CULTURE

comment

Another real man from hell

The latest kerfuffle in the entertainment world follows as such: Sinéad O'Connor vehemently tore up a picture of the Pope on Saturday Night Live two weekends ago; she screamed things like "destroy the enemy". And she made it clear that she doesn't like the Pope or his Catholic regime.

No big whoop: it could have been a closed deal.

But when Joe Pesci delivered his opening remarks as the host of SNL last weekend, he exploited his situation to lambast O'Connor's actions (after all, Andrew Dice Clay gained celebrity status via O'Connor and SNL last season).

Pesci attempted to inflate his Italian machismo image — that *Goodfellas* shtick — and remarked that he would have smacked O'Connor around if he were there. The audience howled, clapped and agreed. Sinéad deserved a good slapping around — at least that would prevent her from further expressing her opinions. Somehow it was passed off as a harmless, flippant remark.

But obviously there was something overwhelmingly unsettling in Pesci's comment. Despite his cocky smile and his sad, silly evidence of a crudely torn Pope picture, there was an earnest seriousness to his voice. Pesci was talking about real physical violence against a woman. His point-blank message was that he really was offended, and that he honestly thought the image of beating up O'Connor would make a funny joke.

Humorous? No. Sinéad O'Connor's symbolic gesture of ripping up the a picture of the Pope was an obvious metaphor for her personal dissatisfaction with Catholicism, as a woman.

It should come as little surprise that O'Connor, as an Irish woman, might resent Catholicism. (let's not forget that just this past summer a fourteen year-old girl could not obtain an abortion in Ireland after having been raped).

Further evidence of O'Connor's point of view was expressed in a the May/June issue of *Ms.* magazine where she sites the Catholic Church in Ireland as the source of her misconceptions about sex and the female body. According to O'Connor (and as many women can attest) "In the church, you're not brought up to be proud of being female."

But O'Connor's reasons for ripping a picture should be beside the point anyway. Joe Pesci condoned violence against her, that was the more disturbing and revolting act. Pesci's remark was in bad taste, and in my opinion, an attack on women. The audience should have jeered.

When will people stop passing off misogyny as humour?

Chloë Town

letters

Outraged

To the Daily:

(re: idiotic mistakes in French spelling in "Conference to examine Cégeps")

To the news editor, Dave Ley: Get a Life! You could, at least, have double-checked. I'm outraged.

Marylène Gagné
U2 Arts

Ed. note: Much apology — Dave is from Ontario.

The true spirit of Canada

To the Daily:

Re: Charlottetown Accord

Canadians should worry more about the NAC's negative stand on the Charlottetown Accord than the rest of the competing ethico-political doublespeak surrounding the referendum.

I constantly wonder how the NAC defines equality, since they never seem satisfied when they encounter it.

The accord specifically states that the constitution is to be interpreted in the light of complete gender equality. Therefore, every right, freedom, restriction or other provision in the accord applies equally to men and women. If circumstances remain unequal, it is due only to residual sexism which Canadians in the true spirit of the name labour fiercely to eradicate.

Nowhere have I read calls for guaranteed ethnic representation in the Senate, and yet the fight against racism continues with the goal in mind of complete equality. Similarly, gender equality is enhanced (NAC translation: "not reduced, but improved!") by the accord. Regardless of any added legal rules regarding gender equality, discrimination is rooted in the mind, and that is where the primary fight must



BY DAMON STODOLA

hyde park

Unfunny atmosphere

Opinion by Lauren Sack.

Last Thursday's Analytical Chemistry class yielded a crystal example of the sickness which has infected so many science students around me. Behind all the stereotypes established about science students there is something real and frightening; Thursday's class should not be ignored.

Professor Purdy once worked in a lab. He spent ten minutes of our Thursday morning class telling the story of an analysis he performed.

A woman with a serious dandruff problem sought help from a doctor, who prescribed Selsun formula. The formula administered to the woman was a concentrated medicine; she was told to use it once a week. The woman figured that the product would be seven times as effective if taken every day.

Selsun shampoo works by sloughing off layers of skin from the scalp until one is reached which is tender enough not to flake. Daily use brought about a lesion on the patient's scalp, and she absorbed the medicine into her blood stream.

This resulted in sulphur in the patient's blood. All of the woman's

hair fell out, and the "urine sample brought to the lab apparently could be smelled from blocks away."

The professor told the story in his usual class-story way. But at the end of each description of a symptom suffered by the patient there was a loud outburst of general hilarity. The class did more than humour the professor; they launched into deep and voluminous laughter.

People are of course entitled to see humour where they find it. This class, however, is mostly made up of med-school hopefuls and future scientists. And I was in that classroom; there was nothing funny in the atmosphere; and this was not a case of discomfort alleviated through merriment. It was all cold. This kind of misplaced laughter simply inures people's minds to callousness. And these are students, not yet having been necessarily "hardened into a humorous outlook" as in MASH-Hawkeye-style.

We don't need more doctors and chemists who don't care about people or about pain. Maybe the intense workload and competition is bleed-

ing away the empathy of these students. Maybe no one in that room had the guts to restrain his/herself from responding to the professor in the way they perceived to be desired. But from any angle of view there was no soul in that room.

Those trained in science will have incredible power to wield in the future. Those in this course have aptitude and ability; these are the few who are given by gift and circumstance the right to earn skill which can shape the environment, economy, society.

If the patient's case was detailed in an arts class, and someone laughed, I'm sure that someone else would have stood up and called out "Pig!" But not in the Faculty of Science.

It is important, and especially because of the times we live in now, that everyone, scientist or otherwise, begins to care about others' misery. The attitude of students in classes like mine needs rapid improvement. So many science students are losing touch with their humanity, and these are the people who we expect to have it in excess later on. Empathy and caring are necessary, even if these qualities aren't required by Admissions.

letters

continue.

If the UN named Canada the best country in the world it is because of our laudable, unique efforts to promote equality. A no vote in the referendum is the surest way to undermine all of the improvements we have achieved thus far. In confounding issues of affirmative

action with those of national unity, the NAC threatens to lead many unsuspecting, equality-loving Canadians down the garden path to a shattered future.

Please, don't be fooled!

David Morris
U2 Chemistry

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Longer opinions may be submitted in the form of Hyde Parks, up to 500 words. Publication of Hydies is not guaranteed, so talk to an editor first.



SINCE 1911

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Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9 (514) 398-6790
Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784 fax: (514) 398-8318

New dance performance blurs boundary between sanity and madness

DANCE

O Vertigo • La La La Human Steps

BY CHRISTINE VARGA



Québec dance is said to be based on resistance and boundless energy, expenditure and risk. These qualities abound in Montréal's leading dance companies, O Vertigo Danse and La La La Human Steps.

The contributions of these two dance troupes to this year's Festival International de Nouvelle Danse are stylistically different but equally sensational.

O Vertigo's director Ginette Laurin has described her creation *La Chambre Blanche* as being "as intimate as a bedroom, as mysterious as a hotel room, as cold as a psychiatric hospital, as isolated as a fortress."

The piece is set in a barren room of unwashed white tile, 5 x 8 metres in area (taking up less than half of the stage area), with windows placed high above eye level.

Closed space intensifies movement as the choreography plays off the walls. The dancers cling to the walls, run up them, and press each other against them.

The room can symbolise what occurs in the narrow space of the head, mind overflowing with thought or heart spilling over with emotion. Fear, compassion, humour, sensuality and human interaction (relationships between parent and child, lovers, friends) are expressed through the movement of the choreography.

The *Daily* spoke with Vertigo dancer Kenneth Gould, who explained the importance of his company's use of past experience in the choreography.

"I have to be feeling a very specific emotion while I'm dancing.

When it works, we are using personal experiences to bring forth emotion," said Gould.

The dancers contribute to each performance through individual collaboration in the creative processes.

"Most of Ginette's choreography is not to be taken on a literal basis," said Gould. "Images and fleeting glimpses — you don't necessarily have to have a story line. She (Laurin) did not say who I am or what kind of character I am. That is developed through my own interpretation of the movement."

Chambre incorporates the singing, speech and chanting of the dancers as well as the rhythm of breathing, into the physical movement of the dance.

Emotional tension and release within the confinement of the room, combined with the serene quality of Michel Drapeau's original music and Axel Morgenthaler's attempts to recreate natural light, enhance *Chambre*'s depiction of human experience.

Or perhaps the dance is trying to portray the boundary between sanity and madness. As Gould said, "If we have a real interest in what we are doing, then that'll pass and how the audience interprets it will be up to them. It's like playing catch. We throw the ball but they have to catch it."

Madonna of Arc

If Vertigo moves the audience, La La La Human Steps paralyses it.

Human Steps is known for the explosive fury of its dance, in conjunction with film and live

musicians on stage. In *Infante-Destroy* (the same piece performed at last year's festival), director Edouard Lock's mega-production is a veritable sensory assault.

Lock's choreography sends his dancers torpedoing through the air and spinning horizontally, defying gravity. Rolling beneath airborne partners, the members of Human Steps are dancers-stuntpeople-acrobats. Their lightning speed and timing are awe-inspiring.

Costumes range from birthday suit to Jean-Paul Gautier-inspired "jumpsuits".

A percussionist and guitar player mercilessly serenade the dancers in interchange with prerecorded mu-

sic (including works by Skinny Puppy).

Lock's Starlette, Louise Lecavalier (known for her appearance in Bowie's *Sound and Vision Tour*) breaks the stereotype of female dancer as fragile ballerina-in-a-tutu. With her wild platinum mane, she has been described as combining the sensuousness of Madonna with the power of Joan of Arc.

The most striking element of the production is a film projected on gauze, separating the audience from the dancers. The footage consists of Lecavalier's naked body falling into a seemingly endless oblivion. Then in body armour, she is pierced by a

sword, blood flowing. Finally, this goddess, silhouetted in white light, is swallowed up in flames.

Lock, as gothic master of ceremonies also has a spot in the limelight when he appears on stage to sing an industrial tune, with the flair of Sinatra.

What is *Infante* about? Birth, passage into society, violence, sex. Dance?

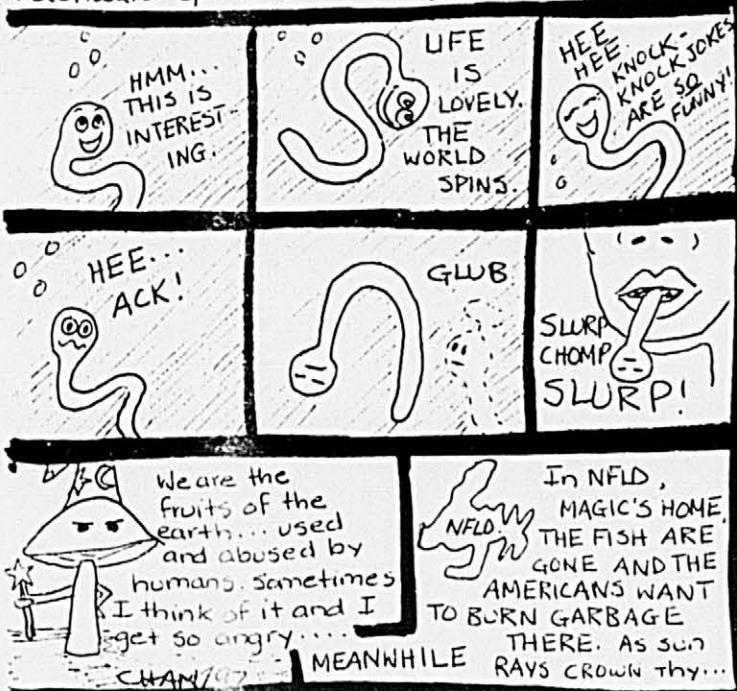
It's like playing catch..

You can still see O Vertigo's *Chambre* at Theatre d'aujourd'hui, between October 22 and November 1 at 20h (matinees will be held on October 25 and November 1 at 3:00). Phone 282-3900 for reservations.

Word & Pictures

MAGIC MUSHROOM BY GRACE

Willy Worm had a family and a job. Everything was looking up when he got caught in the downward spiral called Tequila.



POWER TRIP

Jane Tremblay



Greg Millard



THEATRE

The Bag Lady • Theatre de la Chapelle

BY HILARY COLEMAN



All too often, student performers carve out an exceptional niche for themselves at university, but are discouraged from performing after graduation. If they act at all, they usually have to settle for less than optimal roles in less than optimal productions.

The idea they will actually make a difference in the industry turns out to be more myth than reality.

Entrance into the industry does not come easily if your idea of theatre is different from what's already out there.

But MetaTheatre has broken down some barriers for new-on-the-scene performers. The members of this small company decided not to join companies which were already well-established when they started out last year.

Instead, they managed with no small effort to create their own space and definition of "theatre". This is theatre without compromise.

Lance Dadey is one of MetaTheatre's founders. "Our main goal was to maintain control over the creative process," he said. "But it's also true that there weren't any other companies around where we would have felt comfortable trying to do the kind of theatre we like to do."

The group has only two members, Rebekah Guha-Roy, a native of Winnipeg, who performs the text, and Dadey, who writes and directs.

Guha-Roy has been involved in theatre for roughly ten years. She specialises in corporal mime, having studied under the "master" mime Étienne Decroux (whose other students include Marcel Marceaux and Montréal's Jean Asselin of Omnibus).

Dadey has studied theatre and literature extensively. He obtained his B.A. in theatre and English literature from the University of Winnipeg, and has also studied at the Sorbonne, and the University of Montréal.

Guha-Roy and Dadey found that not only had each of them committed as a performer and a writer to their new-found company, but to every aspect of the business as well.

This is the main drawback to do-it-yourself theatre, as it often over-shadows the performance side of things.

"Rebekah is responsible for publicity, sales and solo performance, and I am responsible for all the writing, music composition, directing, design and technical aspects of the show," said Dadey.

The experience is rewarding because fewer artistic compromises have to be made for the sake of accommodating others. But, said Dadey, "The flip side of that situation is you are also fully responsible for the show, so there's a lot of pressure on you."

MetaTheatre incorporated in January of 1991 and has been busy ever since. They are now working on their production of *The Bag Lady*, in which both members of the company strive to discover new ground in the realm of their individual disciplines.

MetaTheatre describes their production as "a fusion of corporal mime, radio drama and modern dance, incorporating many different media: music, sound effects, special lighting effects, dance masks mime and poetry." In *The Bag Lady*, MetaTheatre seeks to discover if it is possible "to do abstract theatre and still tell a coherent story."

The story of *The Bag Lady* is an endearing one, which will undoubtedly convince even the greatest skeptic of mime that MetaTheatre is indeed successful in its attempt to create an emotionally charged and entertaining exploration of avant-garde theatre.

The Bag Lady runs Tuesday to Sunday next week at Theatre de la Chapelle, 3700 Saint-Dominique. \$12 general, \$9 students. It starts at 20h.

Eco-Warrior rejects Humanisms

BOOKS

Confessions of an Eco-Warrior • by David Foreman • HarperCollins, 1991

BY PHILIP ROSLIN



As co-founder of Earth First!, American conservationist Dave Foreman outlines some basic ideas on wilderness in his book, *Confessions of an Eco-Warrior*. Foreman writes honestly about the problems both Earth First! and the environmental movement in general are facing.

Seeing wilderness as the real base of human existence, he disagrees with the humanistic view of Nature being "outside".

Earth First! opposes neo-Marxist attempts to co-opt the environmental movement. Being against humanisms in general, Earth First! has more misanthropic tendencies.

It advocates radical action against "rape and scrape" industries which have been rapidly destroying forests and land since industrialisation began. Specifically, the term is "monkey-wrenching". It includes making logging impossible by driving metal or plastic spikes into trees, as well as damaging logging roads and equipment.

Foreman argues that the excessive professionalising of environmental groups has led to stagnation in the movement. The result is a top-heavy infrastructure of eco-bureaucrats.

Agreeing with Australian environmentalist John Seed, he suggests

that only by visiting nature will people be prepared to defend it. Foreman recommends that conservation employees be required to take two weeks vacation each year in the wilderness.

He shows how Earth First! tries to distance itself from neo-Marxists and other misled ideologues. The central point of their philosophy is precisely not based on human measurements, but on the good of the environment and preservation of wilderness. For this reason, Earth First!'s main concerns are overpopulation and the spread of the "urban swarm".

The group is active in the U.S., Australia and Canada, and has successfully contributed to the preservation of several wildernesses. Mears Island, BC, was saved from clearcutting, and in America, Bowen Gulch, Colorado was spared from

destruction.

Foreman is disappointed at recent developments within Earth First!. The arrival of "feral adolescents" (as Foreman calls them), who through silly actions often completely unrelated to ecology, have given the movement a bad name. Largely because of them, he decided to resign from the group while writing the book.

David Foreman is one of today's most important conservationists. He has contributed to a "block" approach to preserving nature which attempts to link and build up wilderness areas, so as to sustain entire ecosystems.

Because of his unusual criticisms of industrial society, he has at times been accused of being an eco-fascist. His central concern, however, has never been politics, but the environment.

High spirited show transcends language and culture

BY MO AL-NUAIMY

Nusrat Fateh Ali Khan may not have the kind of name to spring him into Billboard or household-name status overnight. The ten to nineteen minute song length on his albums may guarantee him commercial radio obscurity, and his rolly polly figure is hardly the thing sex symbols are made of. But the Pakistani native shows absolutely no sign of caring.

One of the world's greatest masters of the Qawwali art form, Nusrat's music is a labour of love.

Nusrat and troupe belong to a Sufi order, a branch of Islam which embraces music and dance as a means through which to achieve unity with Allah.

Qawwali, the devotional music of the Sunnis, is a complex and moving combination of religious ecstasy and sermon that dates from the 12th and 13th centuries. The lyrics are poetic tracts on love, life and beauty written mostly, but not exclusively, in Persian and Punjabi.

Unlike the religious chants of the Christian religions, Qawwali is a bright, high spirited devotion. It is free of the gothic melodrama that has become the staple of the Catholic church.

The rhythm is supplied by the light resonance of the tabala, a clay hand drum. Together with the melodic harmonium, Nusrat uses this base to weave a joyful tapestry that transcends language and culture, leaving the listener deeply affected.

For twenty years and as many albums, Nusrat Fateh Ali Khan has been continuing the traditional life work of his illustrious family. Known to his devotees as Shahan-Shah (the brightest star), Nusrat is merely the latest master in a family that has been guarding the Qawwali tradition for six hundred years. Today this has become the most popular form of musical expression in Pakistan.

The music's success probably owes much to its interactive nature. Far from merely playing a string of sounds for an audience, Nusrat and his troupe of ten Qawwals weave an emotional opiate, inducing an ecstatic trance that binds both the audience and performers in one dynamic gestalt.

The effects of the trance have often been likened to flight. Flight is also the imagery used by the Sufis in their search for divine union, going beyond all boundaries that hinder humans from achieving the "ultimate esoteric knowledge in the experimental domain".

If that sounds good to you then you will be happy to learn that Nusrat and troupe will be performing at the St. James United Church this Saturday. Tickets are a stiff \$23.50 and the performance starts at 20h30.

Twenty-One years of new cinema spits in the eye of Hollywood

BY STEFAN VERNA

Like an adolescent coming of age, the Festival International du Nouveau Cinéma et de la Vidéo in its 21st edition faces the complexity of maturity.

How much of an analogy may exist between a child born in 1971 and the upcoming festival? As with many children born in the early seventies, the festival came to life when the winds of change produced by the late sixties were blowing in lower gear.

The world of cinema having both stimulated and reflected many of the upheavals of the sixties, was heading into a period of unseen diversity.

The emergence of national cinemas from Western and Eastern Europe, along with the birth of "third world" cinemas finally broke the hegemony of Hollywood by producing films which no longer spoke the same language (cinematographically speaking) as the classical narratives from Tinseltown.

The response to this explosion was the birth of a number of alternative film festivals, such as our Festival of New Cinema, around the world.

Festival co-organisers Claude Chamberland and Dimitri Espides can boast one of the few such events to have survived two decades.

To their tribute they have displayed skill at discovering and supporting emerging filmmakers by taking the risk of showing their first films. Established directors such as Wim Wenders, Jim Jarmusch, Chantal Akerman, Atom Egoyan and even Spike Lee were first discovered by Montréal cinephiles via the Festival du Nouveau Cinéma.

The festival also holds the distinction of being the first of its kind to recognise video as an emerging and significant art form.

After the immense success of last year's 20th edition, where many of the Festival discoveries presented films of distinguished maturity, the event is now permanently etched in Montréalers' fall calendars.

"This edition will surprise many," said a visibly anxious but excited Claude Chamberland at last week's press conference.

"This year we are consciously showcasing many first films. Discovering young filmmakers of talent and vision has been and continues to be a priority for Dimitri and myself," he said to a crowd of jaded journalist expecting familiar names to crowd the program.

One is pleasantly surprised by the increased amount of Canadian feature films and videos, an area for which the festival has often drawn criticism. It's either a sign of the maturation of our film- and video-makers or a last attempt by the organisers at keeping Canada whole.

One of the most awaited features of the festival is *Manufacturing Consent: Noam Chomski and the Media*, by Mark Achbar and Peter Wintonick. The film won an honourable mention in Toronto's Festival of Festivals.

Other Canadian films worth notice include *Twist* by Ron Mann (*Comic Book Confidential*) and *Careful* by Winnipeg director Guy Maddin (*Archangel*), which brings more sordid tales from the past.

Robert Lepage's stage production *Tectonic Plates* was adapted to the screen by Toronto's Peter Mettler in a film of the same name.

The popularity of this year's edition will rest largely on the public's response to the many films being showcased this year. Cinema Libre, a Montréal-based independent distributor, is being celebrated for fifteen years of supporting Québec independent cinema by the screening of three of their most renowned possessions.

Main Film, a Montréal independent film cooperative with ten years under its belt, will feature three of their best productions from the last decade.

Even though the Image et Nation, the gay and lesbian film festival, is only one month away, the festival will feature the films and videos which have portrayed gay and lesbian perspectives in the 1990s.

Headlining the retrospective are American works worthy of mention. Rock Hudson's *Home Movies* by Mark Rappaport and Marlon Riggs's (*Tongues Untied*) *Non, Je ne regrette rien*.

Finally, it is worth mentioning the special screening of *Opening Night*, a 1978 film by John Cassavetes, a director who personified independence by the singularity of his fictions.

The Festival du Nouveau Cinéma et de la Vidéo runs from October 15 to the 25 at six movie theatres.



Chantal Akerman

Fully Completely discouragingly incomplete

MUSIC

The Tragically Hip • *Fully Completely* • MCA, 1992

BY DAVE LEY

If you've ever heard of Kingston, it's probably because of the Tragically Hip. That, or the jails (including Queen's penitentiary for the too rich and obnoxious).

The Hip, as they're called, are Kingston's hometown boys, and they can do no wrong — just ask Greg Burliuk.

But the latest album leaves lots to be desired. *Fully Completely* rises like a new megacomplex in the 'burbs, selling potato chips and a thousand kinds of ice cream.

You know the story: A great band, against all odds, produces really cool and interesting stuff. People like it. Then, when big, the great band gets co-opted by monolithic record label. Great band must have more appeal (read: no originality, formula music). And the next album is usually a lame stab at their previous greatness.

Up to Here, their first big album, defined the classic Hip style. With songs like "Blowing High Dough" and "New Orleans Is Sinking", they took standard bluesy rock, and raised it a level. The success continued with *Road Apples*, but unfortunately some soulless suit in a tall building noticed.

Unlike *Road Apples*, which grabbed you right away with "Little Bones", *Fully Completely* drags on for the whole first side with formula rock. No development, no innovation, just five unconnected band members playing the sort of cheese-based muzak you hear from the pillars of the music industry rock factory.

Sure it's hard — good music to listen to while downing your fourth pitcher at the local pub — but its unoriginality is depressing for a band like the Hip. They're trying too much to outdo their old album,

while conforming to repetitive industry standards.

Flip to the second side, though, and things start to get a little more creative. The title song, "Fully Completely", is more along the lines of what you expect: driving blues, mixed with an intelligent hard edge. Relief, finally.

"Wheat Kings" is a classic Hip ballad with a single acoustic guitar starting out a simple toon. It's the reason people listen to the Tragically Hip.

They take simple human experiences, dramatise them, and combine them with a subtle political snarkiness. All the while, none of it is exaggerated.

So, half a good album. If you buy it, probably you'll be using the rewind button a lot. Let's just hope that the second side is more a sign of things to come.



Stuff & things from CKUT

CKUT's chart is based on airplay received. Compiled by Geneviève Heistek.



ARTIST	ALBUM	LABEL
EXPERIMENTAL		
John Zorn	Elegy	Eva
Elliott Sharp/Carbon	Tocsin	Enemy/Fusion III
Neil B. Rolnick	ElectriCity	O.O. Discs
various	A Confederacy of Dances Vol. 1	Einstein
Jerry Snell (cc)	Life In The Suicide Riots	Ambience Magnetique
Malcolm Goldstein	Sounding the New Violin	What Next/Nonsequitur
various (cc)	Musicworks 53 - Radiophonics	Musicworks
Jim Staley	Don Giovanni	Einstein
Biota	Almost Never	Rec Rec/Cuneiform
David Cunningham	Voiceworks	Eva

FROM "AACK" 2-5pm Fridays - Lorrie's TOP 10

Jesus Lizard	Liar	Touch & Go
various	Wipers	Tim Kerr Records
Babes in Toyland	Fontanelle	WEA
Snuff	Reach	K/Cargo
various	Kill Rock Stars	Kill Rock Stars/Cargo
Flaming Lips	Hit to Death in the Future Head	WEA
Alice Donut	Magdalene (7")	Alternative Tentacles
Supersuckers	Dead Homeiz (7")	Subpop
Prince	Sexy Mother Fucker (EP)	Paisley Park/WEA
Royal Trux		Drag City/Touch & Go

(cc) = Canadian.

This weekend CKUT presents one of the greatest living exponents of Qawwali, Nusrat Fateh Ali Khan.

Saturday, October 17th, 8:30 pm at St. James United Church, 463 Ste. Catherine Str. For more information on CKUT's programming, come by and pickup a copy of our programming guide, STATIK, at our offices in the basement of the William Shatner Building.

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—OOH, LOOK, THERE'S SOME THERE!
—AND HERE'S S'MORE OVER HERE.
—EVER NEAT!
—HEY, GUYS, WATCHA DOIN'?
—LOOKIN' AT A DEAD SQUIRREL ON THE ROAD.
—I WONDER IF THE SQUIRREL KNOWS IT'S DEAD?
—I THINK SO. MY DAD SAYS BEING DEAD IS LIKE SLEEP-
ING, ONLY YOUR FAMILY GETS INSURANCE MONEY.
—Wow, EVER NEAT.
—IS NOT. YOU DON'T KNOW ANYTHING ABOUT DEATH,
STUPID-HEAD...
SEX IS NEAT, IT IS SUPER SUPER NEAT.
OH BOY IT'S COOL, IT SURE BEATS SCHOOL —
IT IS EVER NEAT.

FILTHY PASSIONS. HALLOWE'EN. TALK TO KATE OR DAN

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events

Today

The International Relations Society are having an in-house event from (9h to 16h, in Leacock 232). For more information, please call 398-6824.

The McGill Latin American Awareness Group presents Grops Obraje, a Quichua Indian group from Ecuador. The show will start at 11h30, and continue to 17h30 in room 107/8 of the Shitner Bill-dung.

Theodore Enslin, poet will be reading in the rare book department of the McLennan Library today at 16h30.

Judy Rebick and Madeleine Parent will be speaking at 3644 Peel St. at 19h30.

Tricia Bartley and Deborah Eibel will be presenting their latest works of literature live at the Yellow Door 3625 Aylmer at 20h.

Concordia University presents Dr. Hubert Reeves of the Centre National de la Recherche Scientifique, France at 20h30 in the main auditorium of the Hall Building 1455 de Maisonneuve Ouest. He will be speaking on 'The First Moments of the Universe.'

Friday

The YMCA of Montréal is holding an information fair for World Food Day from 11h30 to 18h30. At the YMCA 1355 René Lévesque Blvd west. For more info, please call 866-9941.

McGill's Eco club is having a campus clean up. Anyone who wants to help is urged to come to the Three Bares (the fountain on lower campus) at 11h30.

Susan Harter talks about "Visions of the Self: Beyond the Me in the Mirror" at the Stewart Bio Building room S1/3 at 15h.

John Vasquez of Rutgers University will be Explaining World Wars in Leacock 424, 15h.

Saturday

Women Fight Back against rape and other forms of male violence — rally and demo. Meet at the Milton gate at 19h30. Info: 848-7431.

LBGM holds its annual dance tonight in the union Ballroom at 21h. Come and dance your ass off.

Poet attacks language abuse

BOOKS

Sheepish Love, Civilian Love • by Erin Mouré • Véhicule Press

BY JENNY EDWARDS

There is anger, love and sensuality in Erin Mouré's sixth book of poetry, *Sheepish Beauty, Civilian Love*. All the elements needed for a good read, right? Right.

These elements, these feelings, do not quietly expose themselves. Instead they jump and fly and engage in a tornado-like frenzy and surround themselves around one focal point: the use of language.

Through her poems, Mouré ponders the uses and misuses of language. Her poems run smoothly, but are often abruptly interrupted by an investigation into the meaning of a word:

The sound of voices sonorous
sonority sorority rarity ibly ably o
blé wheat. Wheat folded. Wheat the
green smell grain growing field. The
fold. Folded earth into the earth.
Alberta.

Her poems are their most vibrant and frantic when she attempts

to show the ineffectiveness of language as used by a patriarchal society, government and religion.

It is the words spoken from these voices, she claims, which are the most oppressive upon a woman's consciousness:

...reinforcement of its religious
appurtenance inexplicable the pain
of women inexplicable the difference
between M & W where W does
not exist called instead Double You
a double You being marked male
multiplied.

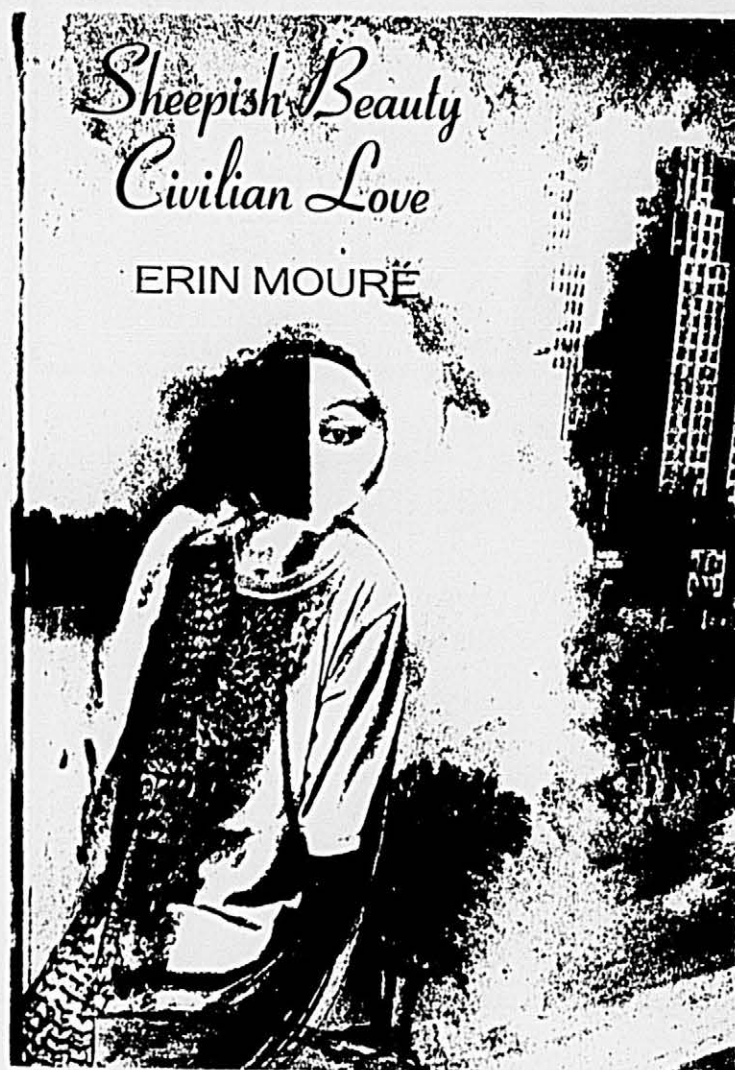
If Mouré is her most vibrant while reviewing the misuse and abuse of words in male-dominated systems, she is her warmest and most passionate while experiencing language through such subjects as the earth, the body, love and sensuality.

It is here that she finds a true and uncompromisingly sincere language:

The way a woman holds her hands
out & up when she tells stories as if
she's conducting instruments or saying
mass. Are there in fact any
meanings that can be written down?
& in any case, the way our hands
bear pressure points that connect them
to every organ of the body... does every
organ, then, bear the inner narrative?

While reading Mouré's poems, one gets the feeling that something is brewing, some sort of magic potion, some sort of recipe for literary revolution. She is hot and bothered, angered and in love all at the same time.

Sheepish Beauty, Civilian Love is not an easy read, it is demanding and sometimes obscure. But there is fierce and uncontrollable love and anger in these poems. It is their sincerity that is rewarding.



New Ondaatje book confronts colonialism

MUSIC

The English Patient • by Michael Ondaatje • M&S, 1992

BY GLYNN ROBINSON

The German retreat from Italy at the end of the second world war is the setting for Michael Ondaatje's latest novel. The English patient of the book's title is an enigma with a secret identity.

Horribly burned beyond recognition in a plane crash over the Libyan desert, he is rescued by Bedouin nomads and is freakishly imprisoned in a morphine nightmare.

In a villa which previously housed an allied military hospital, Hana, a young Canadian war-weary nurse, stays behind to care for the patient.

Two other characters then make their appearance on this surrealistic set: David Caravaggio, a career thief turned intelligence agent and young Kirpal Singh (Kip), an Indian bomb disposal expert.

The Germans have left the villa, the town and surrounding countryside littered with mines and explosives to slow the allied advance.

Caravaggio, who develops a nasty morphine addiction, has come to persuade Hana to leave. But they do not leave this wasteland. It becomes a place of healing, outside of history, a reprieve until the horror of Hiroshima and Nagasaki emotionally breaks them apart.

This healing wasteland emerges as a major theme as each recounts a history of loss. The patient lamentingly recalls his forbidden lover's reading of poetry in the desert: *I walked in a desert. And I cried: "Ah, God, take me from this place!" A voice said: "It is no desert." I cried: "Well, but—The sand, the heat, the vacant horizon." A voice said: "It is no desert."*

Ondaatje's narrative contains an artful blend of fact and fiction. His fluid style intertwines the chronologies of the character's lives in a nonsequential 'flashback' fashion with which lends a natural mnemonic resonance to the narrative.

Another major theme in the novel is how nationalism, colonialism and ideology have wreaked havoc upon the lives of the four. The English patient with his head in flames is a metaphor for this. A related theme of not being owned is echoed throughout the tale.

The postmodern politics of language are also brushed upon in the novel by the English patient discussing his past lover: *"She had always wanted words, she loved them, grew up on them. Words gave her clarity, brought reason, shape. Whereas I thought words bent emotions like sticks in water."* It's semiotics 101, but it's explained with such ease: Some find language can't express their experience and instead it shapes and distorts it.

Despite *The English Patient*'s recently acquired Booker Prize, Ondaatje's best work is *In the Skin of a Lion*. Nevertheless, the novel screams to be read.

Acts of Defiance depicts Oka police state

FILM

Acts of Defiance • Directed by Alex Macleod

BY APRIL COHEN

I have to admit that before seeing the film *Acts of Defiance*, my knowledge of the Oka crisis was pretty minimal. But after seeing the movie I can honestly say I've learned its relevance to recent issues, not the least of which is the referendum.

The film, screened at Concordia on the weekend, was sponsored by Amnesty International Concordia and Indigenous Peoples International.

Acts of Defiance focuses on such issues as the rights of Natives within Canada, the total lack of efficiency on the part of the Canadian government in dealing with the crisis, and the racist undercurrents emanating from both sides of the Oka crisis—or "SQ crisis", as it is known to Mohawks.

Director Alex Macleod took some political chances and touched on some raw nerves, forcing the viewer to question the events leading up to the crisis and the violence that ensued.

For those of you who are as in the dark about the crisis as I was, let me briefly summarise. There was a plan to expand a golf course into the Oka reservation over what has been claimed by the Mohawk community as part of their land.

The Mohawk community reacted by putting up a blockade on

all the roads into their territory, including two major highways which feed the Mercier Bridge.

The police (SQ) were called in and eventually the army. Violence erupted in the form of rioting and protesting, and rumours circulated that the Mohawk community was "a hotbed of arm-bearing militants".

The crisis was "settled" when the government of Canada took control over the situation. It was agreed that certain lands were not to be built on.

The film brings up the questionable subject of the shooting of corporal Lemay toward the beginning of the crisis.

A number of Mohawk residents were brought up on charges (and later released) for the shooting, but to this day it is still a mystery as to who shot him.

Some suggested that he was actually killed by a ricocheting SQ bullet—or even that another SQer shot him intentionally. But no legal investigation was held but the animosity it provoked between the Mohawks and the SQ makes it an important concern.

Another prominent theme throughout *Acts of Defiance* is the blatant disrespect shown by police towards the Mohawk community. Besides depictions of violence and

brutality, there is one scene where you see the SQ breaking into the Long House, the centre of the community.

Nothing is spared during the relentless search for weapons. Glass is broken, tables and booths are knocked down, and people are ordered out of the house. The image conjured up by the film is a police-state, demonstrated by the total disregard of people's rights and property.

Acts of Defiance also asks who has jurisdiction over Native lands. Does the Canadian government in Ottawa? Québec? The Natives themselves?

Currently these questions are being brought up again in connection with the referendum. The Mohawks cannot seem to get more than an offer of a municipality, which would turn Kahnawake into another Dorval. Needless to say, few Mohawks accept this offer. Their goal is to be recognised and ruled as a separate nation.

Acts of Defiance is an excellent film because of the questions it raises. It reminds us that if good relations with the Mohawk community depend on open communication and understanding. Only then can another SQ crisis be prevented.



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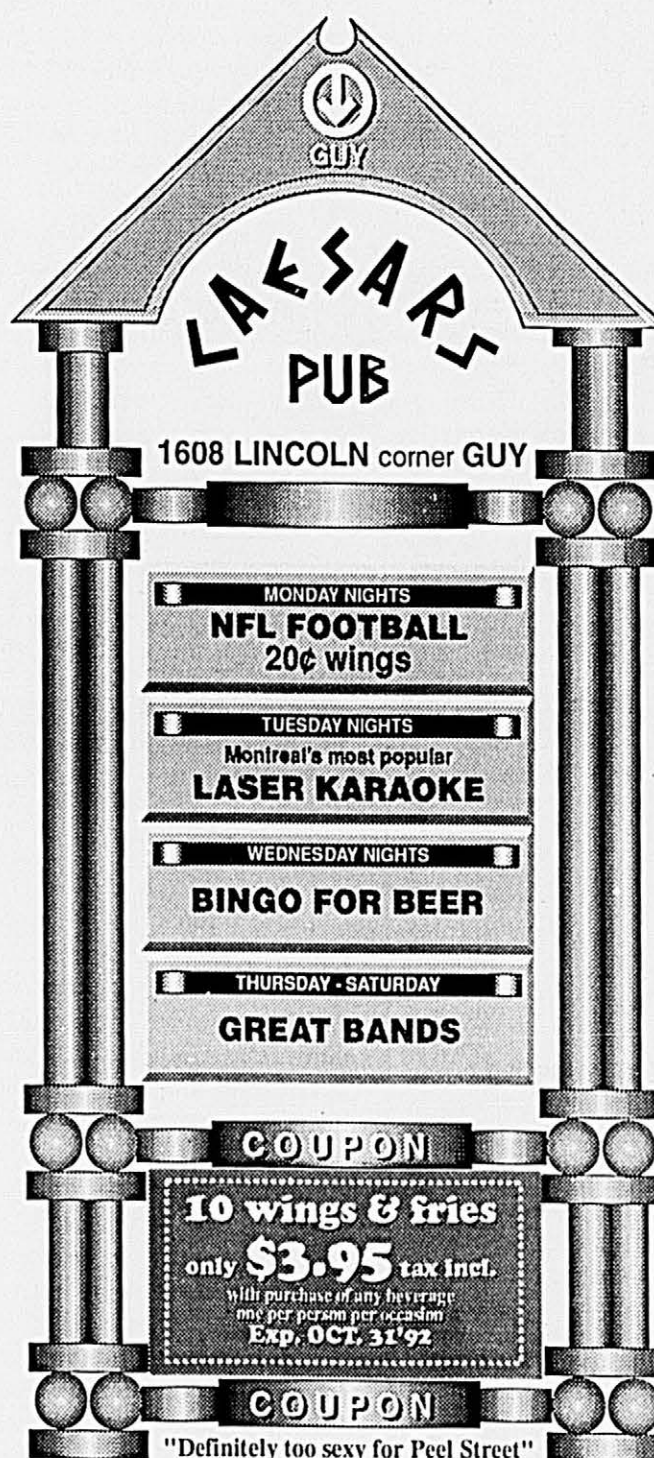
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Success to all students. WordPerfect 5.1. Term papers, resumés. 24 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

Term papers, theses, CV's typed accurately by experienced typist. Reasonable. looks good on a laser printer. Located in the "ghetto." 843-3449.

WORD PROCESSING. Immediate service WP 5.1. Thesis, resumés, term papers. \$1.50 per page. 939-0789 Pick up & Delivery.

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Accurate and prompt word processing, laser printer: term papers, theses, reports, resumés (editing, page layout), pick-up and delivery. Alan 289-9518.

WORD PROCESSING on laser printer. WordPerfect 5.1. Term papers, theses, CVs, etc. in English/French. Reliable, experienced. On McGill Campus. Call 484-5407 evenings or leave message.

COUNT ON ME. Professional word processing - laser quality. \$1.50/page -

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Word Processing: WordPerfect 5.1 - Professional/laser printer. Research/term papers, theses, C.V. Pick up and delivery. \$1.75 per page - double spaced. Call Angela, Tel.: 485-3750 Tel./Fax: 485-4510.

Word-processing of term papers, theses, reports, etc. Experienced. WordPerfect 5.1, laser Printer. Reliable, accurate, fast. Good rates. Close to McGill. Call Brigitte 282-0301.

6 - Services Offered

"Teach in Japan." No Experience or degree required! Call 345-5316 for 24h recording or SASE to Box 343 (MD) Station "A" Montreal, H3C 2S1.

Psychotherapy for men, women, partners of physical, emotional, sexual abuses, incest, family problems, anorexia, bulimia, regression, stress, burn-out. Student rates. Lise Rivard M.Sc. 521-0101.

RESUMÉS by MBAs. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

Editing/Tutoring by English Ph.D. Essays and theses in English, Social Sciences and Humanities. 933-8652.

7 - For Sale

For Sale - IBM compatible computer. VGA, 2Meg RAM, 52Meg HD. Productivity software incl. \$800. Call Chris Johnston - 939-5892.

Honda Civic CX 1989. 68,000 km; good condition. \$6,500. Tel: 877-2921.

Extra Down Coats - 1445 Bleury (north of Ste-Catherine) Down Jackets \$129+, Coats \$149+, Parkas \$149+, Kids' Down Jackets \$99, Bombers \$69.95, Wool socks. 842-3465.

Another World video library '86-'92: Special events, intros, exits, birth, weddings, deaths, freeze frames. Send SASE to Eddie Druedring, 5695 Eldridge, Montréal, Québec H4W 2E1.

Computer Must Sell - Moving. 386-33, 4Mb RAM, 64K cache, 120MbHD, SVGA monitor + card (1024x768x256), 2400bd modem, Adlib sound card, mouse, tower case, lots of software: Win 3.1, DTP, music, games, etc. Only \$1599. 935-8836 Raymond.

Ideal For Student. 1986 Nissan Micra 150,000km. 5-speed. Good running order. New transmission, changed Oct. '92. Perfect body. \$1,400 negotiable. 277-7553.



McGill Nightline: With more numbers than the phone directory. 398-6246

11 - Lost & Found

(Lost) - Gold bracelet lost Oct. 6 at near McGill - great sentimental value - If found, please call 489-9023 for a big reward!

Lost: Prescription glasses. Black & gold Polo frames. Last seen October 1st, 4th floor McLennan Library. If found please call Joanie 421-1429.

12 - Personal

I am looking for someone to help me with my Italian. If interested, please call 842-0593.

Man, 28 years old, French speaking student, looking for a romance with a girl. I like classical music, jazz and arts. Jean-Pierre, P.O. Box 182, Carlierville, Montreal H4K 2J5.

All I want for my birthday is a **Ben & Jerry's** ice cream cake. Hint, hint, hint. For info call 286-6073. 1316 de Maisonneuve W.

13 - Lessons/Courses

Voice and Speech Course. For mastery and control of your speaking voice. Focus on accent/diction correction, placement of voice and projection. Limited space. 483-4555.

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

14 - Notices

Creative Geniuses Wanted to work on our fabulous P.R. committee. GRIP-Québec-PIRG needs you to come up with advertising ideas and awareness campaigns. Call Katya: 845-7169.

Att: 1991-92 Lit. Crit. Survivors: festive concelebration for awestruck catechumen of the venerable Meister Hensley at Jason's the Friday (843-8641 for directions)

Goaltender Wanted for Friday morning hockey. Call Mark 398-6229 or 286-0918.

St. Martha's worship community meets every Sunday 10:30 a.m. in the basement of the United Theological College, 3521 University. Everyone welcome! This week: Guest Honor Ford-Smith, Jamaican writer, development educator and theatre worker. 398-4104.

The McGill Chaplains invite the university community to drop by their offices and sign the petition against the possession of handguns in Canada. 3484 Peel (Newman Centre) 398-4104.

*** MACROBIOTIC POTLUCK DINNER *** Wednesday, October 21st, 7:30 p.m. Vegans welcome. Please call: 987-9441.

FULL-TIME MCGILL DAYCARE SPACES AVAILABLE. The McGill Daycare Centres have one immediate opening in one of their four-year-old groups, and possible openings in their two and three-year-old groups. For more information, please contact Marilyn Neuman at 398-6943.

16mm 1/2-hour film "Howard" auditions October 14-17, 1992. Wanted 1F, 3M 20-30 yrs., bits & extras 7-70 yrs. Interested? Call 398-6825, leave your name & number.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shalmer or call 398-6822. Hours are during lunch and 7 to 10, Monday through Saturday.

Walk-Safe Foot Patrol: We are now in service. Call us for a walk home, we're waiting to hear from you. Mon-Thurs. 6:30-12:30, Fri. & Sat. 6:30-2:30 a.m. 398-2498.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.

16 - Musicians

Voice Lessons given by established teacher, All levels/styles, creative individual approach. 488-9361.

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* FAMILY TICKET: \$20 (2 adults, 2 children 6-11)



HIGHLIGHTS OF THE CHARLOTTETOWN CONSTITUTIONAL AGREEMENT

QUEBEC & THE NEW CONSTITUTIONAL AGREEMENT

Federal, Provincial, Territorial and Aboriginal leaders recently agreed on new Constitutional proposals that better reflect the interests of all Canadians across the country. This Agreement was reached in Charlottetown on August 28, 1992.

Distinct society

The new Constitutional Agreement recognizes Quebec as a distinct society. What's more, the Agreement grants Quebec's National Assembly exclusive jurisdiction over cultural matters within Quebec's boundaries and confirms its control over immigration within the province. The Agreement would give Quebec the means to protect its language, culture and traditions.

Political powers

The proposed Constitutional Agreement would increase Quebec's representation in the House of Commons, granting it 93 seats instead of the current 75. In addition, Quebec would be guaranteed a minimum of 25% of the House of Commons seats, even if Quebecers accounted for less than this percentage of Canada's population in the future. Every single province would have an equal number of Senators in the new Senate which, as in all great democracies, would be an elected and more effective one.

Veto powers

The Charlottetown Constitutional Agreement would also grant Quebec, as well as the other provinces, veto powers over any proposed changes to the House of Commons, the Senate and the Supreme Court. Quebec would be guaranteed three out of the nine Supreme Court judges, in recognition of its civil law tradition.

Increased powers

Duplication of government services in various areas can hurt prosperity. The Agreement proposes streamlining certain government services by granting Quebec, as well as all other provinces, exclusive powers within their boundaries over forestry, mining, tourism, housing, recreation, and municipal and urban affairs. Quebec would also have control of its labour force development and training, assuring greater responsiveness to Quebec's own special needs. Quebec's current jurisdiction over immigration within its boundaries would be guaranteed in the Constitution.

Economic union

Right now, there are certain trade barriers between provinces that hinder economic development. One of the Charlottetown Agreement's stated objectives is to pull down these barriers and encourage the free movement of people, services, goods and capital throughout the country.

These are just a few highlights of the Charlottetown Agreement of particular interest to Quebecers. It's up to you vote on the Agreement on October 26, Referendum Day. It's your decision. Your country. And your future. To find out more about the new Constitutional Agreement, call toll-free:

1-800-561-1188

 Deaf or hearing impaired:
1-800-465-7735 (TTY/TDD)

Canada

